

THE
DRAMATIC CENSOR;
OR,
Weekly Theatrical Report.

NUMBER XXII.

SATURDAY, MAY 31, 1800.

I have seen persons of fair repute, and much innate gentleness of manners, descend (when acting under the influence of ENVY) to the most ignoble artifices, to blast the hopes and prospects of a presumed rival. I have seen the foulest actions originate from this baneful source—a source which poisons every inherent good principle, and choaks the opening germs of every virtue. I have seen human nature totally transformed by the workings of this principle. I have seen nobleness of mind degenerate into meanness—meanness converted into villainy—and villainy, by regular gradation, wrought up to the last stage of infamy and crime—till MURDER has eventually closed the dire catastrophe. All this have I seen, and, therefore, am the less surprized at occurrences, which daily come within my cognizance.

SATURDAY NIGHT.

The First Volume of the DRAMATIC CENSOR being now completed, the work may be had, either in separate Numbers, or in Sets, half-bound, price Seven Shillings, by applying to the Publishers, J. ROACH, Russel-court, Drury-lane; or C. CHAPPLE, 66, Pall Mall.

DRURY-LANE, MONDAY, May 19, 1800.
MERCHANT OF VENICE—*Shakespeare*. THE DEVIL TO
PAY—*Coffey*.

DIFFERENT ages have their different characters and manners. Great as is the merit of our favourite Dramatic Bard, we must candidly confess,
VOL. II. D d that

that his encouragement of vulgar and *illiberal* prejudices forms, in our humble opinion, a great drawback upon his excellence. General invective, especially against a defenceless, persecuted tribe, must always excite the reprobation of enlightened minds ; and our indignation naturally increases, when we find *historic truth* perverted, for base and dishonourable purposes. It appears that the leading circumstance on which this play hinges, is founded in absolute fact, but with this very material distinction, that the part of *Shylock* was performed, *in actual life*, by a *Christian*, not a *Jew*. Seldom does human nature wantonly degenerate ; but too often are those, who declaim loudest against abuse, themselves the primary cause and origin. If the *Jews*, speaking of them in the aggregate, are really in a fallen, abject state, to whose misconduct and ill-treatment is this owing ? Who, we would beg leave to ask, and what is the religious denomination of the people, that have reduced them to this state of degradation ?

The performances of the evening were for the benefit of Mrs. POWELL. who appeared to advantage in the character of *Portia*. Mr. KEMBLE'S *Shylock* is too well known to stand in need of our commendation. *Nerissa* finds a very successful representative in the person of Miss DE CAMP.

COVENT-GARDEN, MONDAY, May 19, 1800.

SPEED THE PLOUGH—*Morton*. PAUL AND VIRGINIA
—*Cobb*.

DRURY

DRURY-LANE, TUESDAY, *May 20, 1800.*

PIZARRO—*Sheridan.* OF AGE TO-MORROW.

THIS being the last night of Mr. KEMBLE's performing for the present season, added to the extensive interest of Mr. SUETT, who had a benefit share in the receipts of the house, the Theatre was crowded in every part to overflow ; a circumstance, which greatly befriended the actress, who took a benefit at Covent-Garden.

COVENT-GARDEN, TUESDAY, *May 20, 1800.*

THE RIVALS—*R. B. Sheridan.* HARTFORD BRIDGE—*Pearce.*

MRS. EGERSON, *alias*, and indeed better known by the name of Mrs. CUSSANS, performed the part of *Julia*, for her own benefit. She was greatly indebted to the overflow of Drury-Lane, which procured her a very decent house. To whatever cause it might be owing ; probably to her *excessive modesty*, she spoke in so low a key, that it was almost impossible to understand her part of the dialogue.

DRURY-LANE, WEDNESDAY, *May 21, 1800.*

SHE STOOPS TO CONQUER — *Dr. Goldsmith.* THE SCOTCH GHOST. THE DESERTER—*C. Dibdin.*

THE performances of this evening were for the joint benefit of Mr. BARRYMORE, and Mr. WATHEN. The latter sustained the character of *Tony*

Lumpkin, for the first time, and with considerable success. Mrs. JORDAN appeared, for the first time, in the part of *Miss Hardcastle*. A very numerous, as well as respectable audience, complimented the *benefited* performers with their attendance.

COVENT-GARDEN, WEDNESDAY, *May 21, 1800*

ST. DAVID'S DAY—*T. Dibdin*. LIBERAL OPINIONS—*T. Dibdin*. PAUL AND VIRGINIA—*Cobb*.

DRURY-LANE, THURSDAY, *May 22, 1800*.

INDISCRETION—*P. Hoare*. LODOISKA—*J. P. Kemble*.

WITHOUT aiming at a *pun*, we may be allowed to observe, that Miss BIGGS, who certainly is in other respects a very deserving actress, was guilty of an act of no small indiscretion, in selecting the new Comedy for her benefit. But, if she committed an error of judgment, she sufficiently atoned for that error; having money to *pay* to, instead of receiving from, the Treasury.

COVENT-GARDEN, THURSDAY, *May 22, 1800*.

ABROAD AND AT HOME—*J. G. Holman*. TURNPIKE GATE—*Knight*.

Mrs. ATKINS took her benefit this evening, and performed the part of *Mary* for the first time. The character is in itself so insignificant, that it is of little consequence who *does* it.

DRURY-

DRURY-LANE, FRIDAY, *May 23*, 1800.THE HAUNTED TOWER—*Cobb*. THE SULTAN.

THE numerous and fashionable audience which crowded the Theatre this evening, afforded a convincing proof of the high estimation in which the talents of Miss DE CAMP, who took her benefit this evening, are deservedly held by the public. She performed the part of *Adela*, for the second time, and certainly with much greater success and ability than her predecessor.

COVENT-GARDEN, FRIDAY, *May 23*, 1800.THE CHILD OF NATURE—*Mrs. Inchbald*. THE DRAMATIST—*Reynolds*. THE MOUTH OF THE NILE—*T. Dibdin*.

WE envy not the equanimity of the man, who can witness Mr. LEWIS's performance of *Vapid* with indifference. For our part, we are free to confess, that it convulses us with laughter. Miss SIMS appeared, for the first time, in the character of *Marianne*, and played the part so infinitely better than Mrs. LITCHFIELD, that we never wish to see the latter lady resume it. Miss SIMS was equally successful, as *Susan*, in the Entertainment.

DRURY-LANE, SATURDAY, *May 24*, 1800.INDISCRETION—*P. Hoare*. THE FOLLIES OF A DAY—*T. Holcroft*.

MR. C. KEMBLE, after a long absence from the
stage,

stage, in consequence of serious indisposition, made his re-appearance this evening, in the after-piece, in the character of *Count Almaviva*.

COVENT-GARDEN, SATURDAY, *May 24*, 1800.
RAMAH DROOG—*Cobb*. THE GHOST. THE POOR
SOLDIER—*O'Keefe*.

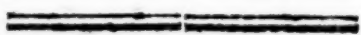
A LADY, of the name of TREVORS, who was originally intended for the part of the *Page*, in Mr. CUMBERLAND'S *Joanna*, but whose diffidence prevented her appearance on that occasion, made her *debut* this evening for her own benefit, in the character of *Zelma*. We have long been in the habit of frequenting Theatrical representations, and, in the course of our experience, have witnessed sundry instances of wantonness, insult, and malevolence; but a more disgraceful scene never came within the scope of our observation, than the performance of this evening exhibited. A settled, preconcerted plan was evidently laid to injure the lady, who came forward in a *double* capacity, not merely as a candidate for public favour, but (to add to her sensibility) in the *responsible* situation of a performer taking a benefit; which, when the heavy expences of the night are brought into consideration, certainly becomes a serious concern. The moment the lady made her appearance on the boards, before she even opened her mouth, before a single note furnished an opportunity of appreciating her abilities, opposition began to manifest itself in all the various forms;

forms, which malice on such occasions is wont to resort to. The hisses grew louder and louder, and were answered in every direction by corresponding tokens of dislike, which, from their regularity, their inveteracy, and malignancy, betrayed a preconcerted plan. We, who were present in different parts of the house for the purpose of observation, saw and heard sufficient to convince us, that *jealousy* and *envy*, were leading agents, or rather *principals* in the business. We heard the *names* of certain persons mentioned, and *saw* certain persons take a very active part, whose names, from motives of, perhaps, *too refined delicacy*, we do not think proper to specify. Under such circumstances, it is not to be wondered at, if the lady's outraged sensibility, acting in concert with her natural diffidence, prevented her from exerting her powers to proper advantage. The Theatre absolutely assumed the appearance of a *riot*, rather than that of a civilized company, assembled for the purpose of amusement. So dexterously did certain persons practice their manœuvres, so ably were they posted, so craftily had they intrenched themselves, that they compleatly carried their point, and gave to their own jealous, envious proceedings, an air of general participation. As the lady has signified, in a public advertisement, not only her conviction of the sinister arts played off against her, but her noble determination to make a second appeal to the public tribunal, we hope proper measures of precaution will be adopted against the workings of
of

of malice. In case decency does not suggest an altered mode of conduct on the part of certain individuals, we trust that a British audience, whose general character is exemplary for liberality and kindness, will not lend their countenance and sanction to a vile conspiracy to crush rising merit.

In the Comic Opera of *The Poor Soldier*, Mrs. TREVORS supported the character of *Patrick*; but for reasons already assigned, we shall not pretend to form an estimate of her abilities from the performances of this evening.

We have entered into a greater length of detail than we are in the habit of doing on Benefit nights, from a laudable wish to rescue the stage from intrigue and cabal. In general, we make it a point to be as concise as possible on Performer's, nights, from a delicate reluctance to wound the feelings of individuals; and that we may not, on the one hand, be suspected of *partiality*, nor blight the hopes and prospects of the parties on the other.



DRURY-LANE, MONDAY, *May 26*, 1800.

THE CASTLE SPECTRE—*M. G. Lewis*. THE SCOTCH GHOST. OF AGE TO-MORROW.

For the Benefit of Mr. FOSBROOK, whose polite attentions to the frequenters of the Theatre were rewarded by an overflowing house, or to speak in technical terms by a *bumper*.

COVENT-

COVENT-GARDEN, MONDAY, *May 26, 1800.*
 SPEED THE PLOUGH—*Morton.* PAUL AND VIRGINIA
 —*Cobb.*

DRURY-LANE, TUESDAY, *May 27, 1800.*
 SCHOOL FOR SCANDAL—*R. B. Sheridan.* NO SONG NO
 SUPPER—*P. Hoare.*

COVENT-GARDEN, TUESDAY, *May 27, 1800.*
 WILD OATS—*O'Keefe.* DESERTER OF NAPLES.

THIS eccentric Comedy was performed this evening for the joint Benefit of Mr. FARLEY, Mr. WADDY, and Mrs. CHAPMAN. The characters were cast as follows—

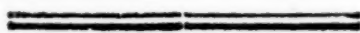
<i>Rover,</i>	-	-	-	Mr. LEWIS.
<i>Harry,</i>	-	-	-	Mr. HOLMAN.
<i>Sir George Thunder</i>	-	-	-	Mr. WADDY.
<i>Ephraim Smooth</i>	-	-	-	Mr. MUNDEN.
<i>John Dory,</i>	-	-	-	Mr. FAWCETT.
<i>Sim,</i>	-	-	-	Mr. KNIGHT,
<i>Banks,</i>	-	-	-	Mr. MURRAY.
<i>Midge,</i>	-	-	-	Mr. CLAREMONT.
<i>Lamp,</i>	-	-	-	Mr. SIMMONS.
<i>Jane,</i>	-	-	-	Mrs. CHAPMAN.
<i>Amelia,</i>	-	-	-	Miss CHAPMAN.
<i>Lady Amaranth,</i>	-	-	-	Mrs. POPE.

It always affords us the sincerest pleasure to witness a full attendance on the Benefit nights of Performers. This was particularly the case this evening, the house overflowing in every part. The

Performers were in high spirits, and exerted every endeavour to please. Mr. LEWIS is the hero of the piece, and did complete justice to the character of *Rover*. Mr. MUNDEN sustained the part of *Ephraim* with much drollery.

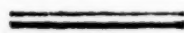
At the end of the Fourth Act, Mr. TOWNSEND sang the *Anchor Smiths* in the happiest style, and with such universal approbation, that notwithstanding the difficulty and length of the song, the house would not rest satisfied without having it *encored*.

The Play was succeeded by a silly dance, transplanted to Covent Garden, for that night only, from the Circus, in which the family of the vamped-up of the dance, Mr. BYRNE, made their appearance. It was intolerably long, and notwithstanding the present rage for childish amusements, met with considerable opposition.



DRURY-LANE, WEDNESDAY, May 28, 1800.

INDISCRETION—*P. Hoare*. LODOISKA—*J. P. Kemble*.



COVENT-GARDEN, WEDNESDAY, May 28, 1800

WIVES AS THEY WERE, AND MAIDS AS THEY ARE—

Mrs. Inchbald. ST. DAVID'S DAY—*T. Dibdin*. THE HERMIONE.

THIS Comedy, which has lain dormant three years, was performed this night for the benefit of Mr. EMERY, Mrs. T. DIBDIN, and Mrs. JOHNSON.

The

The following is a specification of the *cast* of the characters.

<i>Bronzely,</i>	-	-	-	Mr. LEWIS.
<i>Sir George Evelyn</i>	-	-	-	Mr. POPE.
<i>Sir William Dorillon,</i>	-	-	-	Mr. MUNDEN.
<i>Lord Priory, (first appearance in that character)</i>	-	-	}	Mr. EMERY.
<i>Norberry</i>	-	-	-	Mr. WADDY.
<i>Oliver,</i>	-	-	-	Mr. SIMMONS.
<i>Miss Dorillon</i>	-	-	-	Mrs. JOHNSON.
<i>Lady Mary Raffle, (first appearance in that character)</i>	-	-	}	Mrs. DIBDIN.
<i>Lady Priory,</i>	-	-	-	Miss CHAPMAN.

The house was numerously attended, and the Play went off with great *eclat*. Mr. EMERY is a young, but very promising performer, and acquitted himself, in the part of *Lord Priory*, with address. Mrs. JOHNSON sustained the character of *Miss Dorillon* with feeling. Mrs. DIBDIN follows in Mrs. MATTOCKS's walk, but "*haud passibus æquis*."

DRURY-LANE, THURSDAY, May 29, 1800.

THE EGYPTIAN FESTIVAL—*A. Franklin.* THE STRANGERS AT HOME—*Cobb.*

THE New Opera performed this Evening for the benefit of Mr. SEDGWICK, brought but a very indifferent house at *whole* price. The *Strangers at Home*, it seems, has not been acted for the long period of ten years. It has been compressed into two acts, and may be tolerated as a *Musical Entertainment*. The several parts were distributed as follows:

<i>Aldobrand,</i>	-	-	-	Mr. SUETT.
<i>Regnalto,</i>	-	-	-	Mr. CAULFIELD.
<i>Octavio,</i>	-	-	-	Mr. DIGNUM.
<i>Montano,</i>	-	-	-	Mr. TRUEMAN.
<i>Fabio,</i>	-	-	-	Mr. CHIPPENDALE.
<i>Firelock,</i>	-	-	-	Mr. SEDGWICK.
<i>Lawrence,</i>	-	-	-	Mr. BANNISTER.
<i>Viola,</i>	-	-	-	Miss B. MENAGE.
<i>Laura,</i>	-	-	-	Miss LEAK.
<i>Alice,</i>	-	-	-	Miss DE CAMP.
<i>Rosa,</i>	-	-	-	Mrs. JORDAN.

COVENT-GARDEN, THURSDAY, *May 29*, 1800.
 THE CHAPTER OF ACCIDENTS—*Miss Lee*. THE
 SPOILED CHILD—*Mrs. Jordan*. THE HERMIONE.

IN spite of Miss HANNAH's invectives against this play, in the *Times*, (on which we commented in our last) we still adhere to our first opinion respecting its merits, which we deem of a superior kind. It abounds in humour, sentiment, sprightly dialogue, and the plot is satisfactorily developed. With such intrinsic recommendations as this play possesses, it is to us a matter of no small surprize, that it should so long have lain dormant, not having been acted for the last five years. It was this evening revived for the benefit of Mr. BRANDON, whose assiduities and attention to the functions of his office, attracted a very numerous, a very splendid and fashionable audience. The side and dress boxes boasted some of the loveliest and most elegant ladies, that ever graced a public assembly with their presence. In compliance with
 the

the request of several of our country correspondents, we annex the *cast* of the characters—

<i>Woodville,</i>	-	-	Mr. HOLMAN.
<i>Lord Glenmore,</i>	-	-	Mr. WHITFIELD.
<i>Governor Hartcourt,</i>	-	-	Mr. MUNDEN.
<i>Grey, (first time)</i>	-	-	Mr. MURRAY.
<i>Captain Hartcourt,</i>	-	-	Mr. CLAREMONT.
<i>Vane,</i>	-	-	Mr. FARLEY.
<i>Jacob,</i>	-	-	Mr. KNIGHT.
<i>Bridget,</i>	-	-	Mrs. MATTOCKS.
<i>Miss Mortimer</i>	-	-	Mrs. ST. LEDGER.
<i>Cecilia, (first time)</i>	-	-	Miss MURRAY.

The Play was well supported, and experienced, as indeed it richly deserves, a very favourable reception. Mr. MUNDEN gave a spirited delineation of the *Governor*. *Bridget* was ably personated by Mrs. MATTOCKS, and Miss MURRAY represented the interesting part of *Cecilia* with great feelings.

TO CORRESPONDENTS, &c.

✍ Mr. T. W. who wishes to recall our attention to the *Monthly Mirror*, is respectfully informed, that we never admit charges against individuals, on the authority of *anonymous* evidence. He very probably may be as intimately acquainted with the Editor of that work, as he professes to be; he may know “to a positive certainty,” (we quote his express words) the truth of the circumstance he has detailed; but we should be sorry to give place in our mind to anger and resentment, on such slight foundations. Of the PROPRIETOR of the *Monthly Mirror*, our opinion has long since been formed; we know him to be a *gentleman*, in the most unlimited acceptation of the term.

FINE

 FINE ARTS, &c.

 EXHIBITION OF THE ROYAL ACADEMY,
 FOR THE YEAR 1800.

NUMBER V.

No. 190. *Portrait of his Serene Highness the Prince of Orange.*

A HIGHLY flattering likeness; the whole painted in a fine broad style, and with great clearness of colour. We must, however, take the liberty of animadverting on the right arm, which to us appears considerably too short.

No. 194. *A Pagoda in the East Indies.*—T. DANIELL, R. A.

THIS is, in every point of view, a charming picture; it possesses a breadth and clearness of colouring, almost unparalleled. The whole, indeed, is entitled to the highest commendation, both on account of its professional merit, and the topographical information it conveys. The scene is highly picturesque, and the style at once brilliant and chaste.

No. 196. *Mrs. Arbuthnot.*—J. HOPPNER, R. A.

SWEETLY unaffected! broad, clear, and firmly handled. In our opinion, it ranks among the first heads in the room.

No. 206. *The Fifth Plague of Egypt.*—W. TURNER, A.

THIS picture involves a fine effect of colour, and light and shade. But as a sketch, it is most unquestionably on too large a scale. It is a fine representation, as a *whole*; but, like a dream, it wants decision in the component *parts*. It is grand as an *idea*, but admits of no further enquiry.

No. 214. *Design for a Picture of Dramatic Portraits.*—

S. DRUMMOND.

SHOULD the picture be as ably executed as the design, it will
 prove

prove a work that will do credit to the national taste, and reflect honour on the arts. Mr. DRUMMOND has grouped his figures with masterly skill, the light is judiciously massed, and the *tout ensemble* forms a happy specimen of the artist's talents.

No. 215. *The Duke de Bourbon*.—H. P. DANLOUX.

THIS picture is admirably pencilled; the attitude is graceful and easy, and the whole finished in a style which combines taste and fancy with judgment.

No. 220. *Dædalus fastening Wings on his Son Icarus*.—H. THOMSON.

IN the present production the artist has displayed his powers of imagery to considerable advantage. The attitude of the boy is well-conceived, the *chiaro-scuro* skilfully managed, and the whole painted in an agreeable tone of colour.

No. 221. *Portraits of the two Sons of the Marquis of Blandford*.—

R. COSWAY, R. A.

THIS is a picture which will bear examination. It may indeed be justly pronounced a fascinating work, for the eye will not easily tire with inspecting it. And when we contrast it with the general character of its neighbours, we feel ourselves bound to honour it with more than ordinary notice; not merely on account of its individual merit, but from its *modesty* of colouring, which renders it liable to be overlooked by injudicious eyes, amid the *glare* of surrounding objects. The artist has grouped his figures with great taste, the light and shade are skilfully managed, and the whole finished in a style of superior excellence.

No. 226. *The Welcome Home, or Harvest Over*.—R. BIGG, A.

THIS is a worthy companion to No. 8, by the same artist, on which we commented in a former Number. Like that, it is a fine representation of domestic happiness, in the humble walks of life. The whole is conducted with great feeling and expression, and the incident is well introduced.

ANTI-

ANTI-ROOM.

- No. 227. *Echo flying from Narcissus*; and
 No. 228. *Iris, carrying the Water of the River Styx to Olympus, for the Gods to swear by.*—G. HEAD.

ON the first view, we mistook these pictures for designs to an edition of *Peter Wilkins's Travels*; for which purpose it must be confessed, they are better calculated, than for illustrations of the poetical images the painter has undertaken to depict. In terming No. 227 a *flying* figure, the Author is guilty of a misnomer, as it is evidently a *falling* Nymph. We are not a little surprized at her attitude, as we never understood that *Narcissus*, the swain from whose embraces she is flying, was possessed of wings; and therefore should have rather expected to see *Echo* soaring aloft, than gently descending to the earth.

Waving, however, all allegorical reference, and contemplating these articles merely in a professional point of view, we shall briefly observe, that they are uniform in their character, possessing neither glaring defects nor striking beauties. They serve to furnish additional proof, if proof additional were wanting, that an Italian education will not make an Artist. That *divinæ particula auræ*, that portion of fine mind necessary to form the painter and the poet, is an original principle, inherent in the individual. It may be cultivated, but cannot be acquired; it may be improved, but cannot be produced by observation and travel.

Cælum non animum mutant, qui trans mare currunt.

————— *Quod petis heic est:*

Est Ulubris, animus si te non deficit æquus.

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- No. 233. *Dutch Boats.*—R. WARBURTON.

THIS is a work highly honourable to the artist, and possesses, in an eminent degree, the characteristic beauties of the master, whose style he copies. We would, however, beg leave to recommend to
 Mr.

Mr. WARBURTON, to aim less at imitation than originality; to pay less attention to art than nature, which alone can teach the genuine principles of taste and excellence. Imitation will always fall short of genius. "If *two* ride on horseback, *one* must ride behind."

No. 235. *View of Grassmere, Westmoreland, painted on the Spot.*—

J. IBBETSON.

MELLOW, clear, and broad. This is one of the best pictures we have seen by this artist, and is free from that hardness, which but too generally characterizes his works.

No. 236. *The Conversion of the Jews at the second Coming of the Messiah.*—S. DRUMMOND.

THIS is one of the most inexplicable riddles we ever beheld, and more unintelligible than even the prophecy itself, which it professes to illustrate. We at first mistook it for a chaotic sketch from the old Pagan Mythology; for a representation of—"Confusion worse confounded! rout on rout! and devilish uproar!"—with *Ate* rising from *Erebus* to blow the trump of discord, and set the world together by the ears!—To drop metaphor, it is a heterogeneous mixture of figures, without sense or meaning; and the objects are jumbled together, without any attention to grouping. The *chiaro-scuro* is equally ill managed, and the tone of colour cold and raw.

No. 240. *Mrs. Gibbs, as Cowslip in the Agreeable Surprise.*—

T. CLARKE.

WE congratulate the Artist on the present production, which reflects great honour on his abilities. Nor shall we be guilty of hyperbole, if we rank it among the very best whole-lengths in the Exhibition. The drawing is correct; the light and shade judiciously massed, and the whole presents an object, to which the eye of taste can revert with pleasure.

It is proper to avail ourselves of this opportunity, to obviate an error but too generally prevalent among those who visit the Exhibition. It is weakly imagined by many that the best pictures are, as a matter of course, to be found in the great room, and that

the merits of the different works, which from the *Exhibition Catalogue*, may be appreciated from their situations. Nothing, however, can be more remote from fact than such a supposition; and the present picture, among others, affords a damning proof of the truth of our assertion. The R. A. Artists indeed (from whose number the *Hanging Committee* is chosen) will industriously propagate and encourage such a belief, and certainly their *modesty* does not prevent them from clawing at all the best situations for their own works, many of which are, strictly speaking, *daubs*. But let the great body of Artists rest assured, that merit will be discovered, even under *local* disadvantages, by the penetrating eye of all sound judges; and let them derive comfort from the reflection, that the more bad works are thrust into notice by the R. A.'s, the greater and more universal will be the disgrace of their R. A. Authors.

No. 243. *Portrait of a Gentleman.*—J. OPIE. R. A.
Hard, dirty, and ill-drawn.

No. 244. *Moon-light.*—G. ARNOLD.

A well-conducted picture, finished in an agreeable tone of colour, and bearing a great resemblance to the works of PETHER. It is with regret we miss this Artist's name in the Catalogue. Is it that he holds the *Academic Junto* in merited contempt, and scorns to embellish their rooms with his beautiful landscapes?

No. 245. *A Mahometan Mausoleum at Ghazepore, East-Indies*—
W. DANIELL.

THIS is a clear, well-coloured landscape, accompanied with great breadth of light and shade. The scene is picturesque and interesting.

No. 246. *Portrait of Lord Eldon.*—T. LAWRENCE, R. A.

A spirited head, involving a strong likeness: but the artist has fallen into a clayey tone of colour; an observation which, indeed, applies to all his *male* portraits. The colour he appears to aim at,
might

might be studied with success in the works of VANDYCK. The whole length of Charles I. at Hampton Court, would furnish him with an excellent model in this respect—we do not mean the one on horseback.

No. 247. *Creon finding Hæmon and Antigone in the Cave.*—J. J. HALLS.

POSITIVE bombast, and turgidity! This artist has, we fear, been bitten by a certain R. A. whose name we leave our readers to conjecture. The attitude is violent, over-strained, and miserably exaggerated; the colouring, gaudy and obtrusive; the story, ill-conceived, and still worse executed. Indeed, were it not that the picture forced itself upon our notice by its size and impudence, we should have passed it over, as it deserved, with silent contempt. We shall conclude with recommending to this Artist to conceal his want of skill, and the badness of his drawing, by displaying in future less of the naked: not to mention the tie which decency has, or ought to have upon him, in this respect.

No. 248. *Portraits of Lord Burghley, Lady S. Cecil, and the Hon. Mr. Cecil, children of the Earl of Exeter.*—J. RUSSELL, R. A.

ONE of those gaudy trifles calculated to catch a vulgar and uninformed eye; but beneath the dignity of sober criticism.

No. 251. *Portrait of Lady Strange.*—B. WEST, R. A.

HARD and dry in the extreme, conveying rather the idea of a *petrification* than of animated nature. The whole has not the effect of a round object.

No. 252. *Portraits of the two Miss Grevilles.*—T. KEARSLEY.

THERE is merit in this picture, but it possesses likewise countervailing defects which might easily be remedied by care and attention. The whole has too great an air of vacancy; the figures want composition, and the drapery is shamefully slovened, a fault which deserves to be severely censured, as it proceeds from negligence. The tone of colour is too blue, and indeed the drapery

appears to cling about the figure as if it had been passed through a current of water.

No. 273. *Portrait of a Gentleman.*—T. CLARKE.

WE are happy in again being able to pay the tribute of just commendation to this gentleman's productions. The present head is clear, spirited, and well drawn. In the management of his light and shade he displays much judgment.

No. 274. *Portrait of Earl Percy.*—T. PHILLIPS.

IF it be not done for the purpose of saving trouble to the artist, we must confess ourselves at a loss to account for the practice, which seems now to be coming into fashion, of carrying the horizon so low, as to give a very unpleasing air of vacuity and nakedness to the whole picture. The present article is particularly faulty in this respect; the figure itself is rendered trifling by the great redundancy of sky which envelops it.

No. 282. *Portrait of a Young Gentleman.*—M. A. SHEE, R. A.

THIS is a pleasing picture, painted with great force, and in an agreeable tone of colour; but is liable to censure, with respect to the drawing of the head, which is considerably too small.

No. 283. *Portrait of Mrs. Greenwood.*—Sir WM. BEECHEY, R. A.

THIS picture is finished to excess, with great clearness of colouring. The right arm is out of all proportion; it is too short by nearly one half.

No. 289. *Portrait of Lady M. Montgomery.*—Miss PAYE.

MISS PAYE has presented us in the present article with a very fair specimen of her abilities. If she proceeds with the same spirit with which she has set out, she promises to rank with the first in the profession. The whole is finished with great delicacy; the colouring is at once clear and harmonious; and the reflection of the light (which is a task more difficult to manage than a superficial observer would suppose) is *finely* preserved.

No. 291.

No. 291. *View of Ambleside Fair, Westmoreland, painted from Nature.*—J. IBBETSON.

OF this article we can only observe, that it *appears* to be a work of considerable merit. We say it *appears* so, for the *Hanging Committee* have taken care to put it out of our power to appreciate its claims, by placing it in a situation where it is almost impossible to obtain a glance of it. It would be more generous, on the part of the Academy, to *reject* a painting altogether, than to *exhibit* it under circumstances so cruelly disadvantageous to the artist's reputation.

No. 209. *The Sepoy and Family.*—H. SINGLETON.

IT may justly excite our astonishment, what motive could possibly induce the artist to throw away his time and labour on such a subject. If the true end of the art of painting be, as most unquestionably it is, to please and to instruct, how is that end to be answered, we beg leave to ask, by the production of articles like the present? The human character is raised and dignified by the sublimer works of art, which blend *instruction* with *delight*; and even those that *merely please*, have some claim upon our gratitude, in consideration of the pleasureable sensations they excite, and which have a kindly influence on the heart. But when neither of these purposes is accomplished, the painter prosecutes his labours in vain. Even portrait-painting, though one of the lowest and most mechanical branches of the art, may be regarded as morally useful from its tendency to keep the social affections alive, by recalling to our imagination the image of a dear and beloved object. But no possible good can result from scenes, which tend to harden, to degrade, and brutalize the heart.

As a picture, the present work is violent, hard, ill-coloured, and ill-composed.

ANTIQUE ACADEMY.

No. 575. HER MAJESTY, *a whole-length, painted in Enamel, by H. BONE, Enamel-Painter to the Prince of Wales.*

WE shall make no apology for departing from the regular order of rotation, in favour of this picture, which has an incontestible claim

claim to primary notice, not only on account of the illustrious station of the *Original*, our GRACIOUS QUEEN; but likewise with a view to the professional merit and excellence of the artist, who, in this work, has produced the finest specimen of *enamel-painting* ever exhibited in this, or perhaps any other country.

To such of our readers as are not conversant in the nature and peculiar difficulty of *enamel-painting* (and there is reason to believe that the major part of them come under that description) it will doubtless be acceptable to learn the *characteristics* of an art, which, as we shall take occasion to observe in the sequel, offers the best and *only* method to ensure immortality to human effort. Numbers, we are persuaded, of the spectators who visit the rooms of the Academy, have passed this picture with no other impression than what arose from its *immediate effect*, as a pleasing portrait of our gracious and beloved QUEEN. Their attention has not been directed to its beauties, as an *enamel-painting*; they have, probably, never noticed *this* circumstance; or if the *label* affixed to this picture, and to its sister neighbour, by Mr. SPICER, subsequent to the opening of the Exhibition, has haply caught their eye, it has conveyed to them a term, without a meaning. They have contemplated it with the same idea—they have appreciated its claims by the same criterion which they would apply to an *oil-painting*. That sober tone of colour; that happy approximation to the calmness and repose of *paintings in oil*, which, form the peculiar characteristics of Mr. BONE's productions, and give him in this respect a decided superiority over all his competitors in this branch, have, we fear, been overlooked by most of those who visit the rooms, as well as by the *pretended critics*, who scribble for the *Newspapers*, and whose remarks betray an utter ignorance of the very rudiments of the art on which they presume to dictate.

Those very characteristics, which constitute the main excellence of *enamel-painting*, when executed and successfully accomplished, aggravate beyond conception the difficulty, the precariousness, the danger of the *process*. The painter in *oil-colours* can rectify, mend, and botch, *ad libitum, et in perpetuum*. If his drawing be incorrect, he need only lay on a fresh coat of varnish, and fall to work again.

If

If again he *misses*; if he places the *head* where the *stomach* ought to be; the *hand* in the place of the *thigh*, (for experience proves that a man may become a very eminent painter, and even an R. A. with very little or no knowledge of *drawing*) a second coat of * varnish gives him a second opportunity of correcting his mistake. And thus may he multiply his attempts *ad infinitum*, till at last, by lucky accident, he gives his picture some resemblance of the human form! But the *enamel-painter* is deprived of all these *chances*—the *Chapter of Accidents*, which performs such great services for the artist in *oil-colours*, to the *enamelist* offers nothing but disappointment, vexation, and irretrievable ruin. His pictures once sketched, his colours once laid, he has no opportunity of correcting any † casual error,

* We have known very ludicrous circumstances occur from this practice, when, after a lapse of years, the pictures of these *botchers* have been sent to be cleaned. Among others, the portraits of a certain *Royal Academician* have exhibited abundant food for merriment and laughter. It has not unfrequently happened, that during the *process of cleansing*, a *head* has been discovered in the middle of the *belly*! others have had *half a dozen legs and arms*, sprouting out in every direction of the compass! Some, from their *multiplicity of members*, bore the appearance of *twins*; whilst others seemed to be designed for the representations of *Gyges*, *Briareus*, and the rest of the gigantic monsters, that waged war with the deities of Olympus.

† For this very reason, we cannot approve of the mode practised by some *enamel painters*, and which *ignorant newspaper critics* affect so highly to extoll—of *painting enamels from life*. It certainly is a *shorter and easier* method to paint *one* picture than *two*; but the advantage will ever ultimately rest with the artist, who prefers excellence to *personal ease*; and who therefore prudently takes a likeness in *miniature*, which admits of rectification, and serves as a better and *fixed* model for his subsequent painting in *enamel*. Mr. SPICER, who in other respects is certainly a very meritorious artist, has fallen into the error of *painting enamels from life*; and the *news-papers*, particularly the *Morning Post*—a paper incontrovertibly superior to all its cotemporaries in matters of taste, and its criticisms in

error, but must abide by his first original essay, with all its sins upon its head. Nor does the eventful *Chapter of Accidents* end here. Often, when he has most successfully exerted his talents; when he has *caught the very soul! and embodied mind! when his picture breathes divinity and grace! and a new creation of loveliness is starting into existence!*—in the very last stage of the process—the very last time he commits his work to the *fiery ordeal*, (for *enamels* pass literally through the *flames*, and are perfected by *fire!*) the slightest inadvertency, the most trifling accident—accidents frequently impossible to foresee, and equally impossible to avoid—the *least excess of heat* will destroy all his hopes, defeat all his labour, and steal from him his reward. The picture flies and shivers into atoms, and the disappointed artist has no other redress, but to repeat the same laborious process, with the same danger of again failing in his attempt; of again *working for nothing*, and losing his just reward in the very critical moment when he hopes to grasp it.

'Tis true, to compensate him for this incalculable risque of fame and profit, he possesses, in return, when successful, one of the proudest attributes of Omnipotence! He possesses the envied power of *conferring immortality!* to which no other branch of the art can aspire. His pictures defy the rage of angry elements; neither fire nor water have dominion over his works; their colours bloom perennial; a *conflagration* will not annihilate, an *inundation* will not efface them. Nothing short of *premeditated* violence can harm them; a *sledge-hammer*, not *accident*, may destroy them.

From this prominent characteristic, it must at once be obvious to our readers, to what great *national purposes* this hitherto neglected branch of the Arts may be successfully applied. On this subject, therefore, we propose to enter in our next—in which we shall still further discuss the merits and peculiar claims of *enamel-painting*, and more fully explain to our readers its nature and process.

in the province of the *Fine Arts, Belles-Lettres, &c.* has a long and laboured panegyric on Mr. SPICER's erroneous practice.—Mr. BONE, we are informed, always takes a *miniature likeness*.

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